The University of Alberta Department of Music presents:

Centenary Celebration

USO Concert of the Century

100! YEARS U of A 2008

University Symphony Orchestra
University of Alberta Madrigal Singers
Tanya Prochazka, Conductor
Soloist: Brian McIntosh, bass-baritone

Monday, November 17, 2008 at 8:00 pm
Winspear Centre for Music

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Come dal ciel precipita from the Opera *Macbeth* (1847) — Giuseppe Verdi (1813-1901)
(with recitative 'Studia il passo mio figlio')

Épouse quelque brave fille from the Opera *Manon* (1884) — Jules Massenet (1842–1912)
(with recitative 'Les grands mots que voila')
Soloist: Brian McIntosh, bass-baritone

A Midsummer Night's Dream Overture, Op 61 (1826) — Felix Mendelssohn (1809-1847)
Allegro di molto

Fünf Tausend Taler from the Opera *Der Wildschütz* (1842) — Albert Lortzing (1801-1851)

Ella giammai m'amo! from the Opera *Don Carlos* (1867) — Giuseppe Verdi (1813-1901)
Soloist: Brian McIntosh, bass-baritone

Intermission

The Planets, Op 32 (1918) — Gustav Holst (1874-1934)

I. Mars, the Bringer of War- Allegro
II. Venus, the Bringer of Peace- Adagio
III. Mercury, the Winged Messenger- Vivace
IV. Jupiter, the Bringer of Jollity- Allegro giocoso
V. Saturn, the Bringer of Old Age- Adagio
VI. Uranus, the Magician- Allegro
VII. Neptune, the Mystic- Andante

With The University of Alberta Madrigal Singers sopranos and altos

Translations

Verdi - *Macbeth* – Studia il passo / Come dal ciel precipita
Be careful how you go, my son...
Let's go out from this darkness...
I feel something unknown
Growing in my chest,
Filled with sad premonition and suspicion.

How the shadow falls like the sky
Ever more obscure!
On another night such as this
They stabbed to death Duncan, my lord.
A thousand nightmares
Are foretelling me misfortune,
And are oppressing my thoughts
With ghosts and dread.

Massenet - *Manon* – Les grands mots/Épouse quelque brave fille
Those are grand words! What path have you travelled?
And what do you know of life? To think, what end is there?

Marry this fine young lady, worthy of us, worthy of you.
Become a father of a family, no worse, no better than I.
Heaven doesn't want an advantage. That's it, the task. Are you listening?
That's it the task.
It's virtue that makes a fuss, nothing more than virtue.
Marry this fine young lady, worthy of us, worthy of you.
Heaven doesn't want an advantage. That's it, the task.

Lortzing - *Wildschütz* – Fünf Tausend Thaler!
Five thousand thalers!
Am I dreaming or am I awake? Why do I tremble and hesitate?
Am I laughing or crying? Ye gods, what shall I do?
Yet it remains a fact: fortune's wheel is round - only recently I was a real louse.
Little more than a man and a Christian, but now I'm suddenly a capitalist.
It is you I must thank, eternal fate, for my present good fortune.

But what if Gretchen tearfully asks me in God's name to keep her?
What if she flatters and gently touches me, which she hasn't done before?
What if she wails and clasps me to her, dear God what shall I do then?
Do me a favor and tell me: what shall I do then?
If all else fails, I can cut her loose, for five thousand thalers is a lot of cash.
But now I need to think. What shall I do with God's blessing, with my new capital?

Shall I remain a scholar or go into commerce?
Shall I build a palace for myself or become a barkeeper?
Shall I buy government bonds or serve Bavarian beer?
Shall I go into economics or build an amusement centre?
But why waste time now and torment myself with plans'

Once I have the cash, the rest will follow.
Five thousand thalers! That is a word.
So voluminous, so numerous, so pecunious, and so wonderful!
It's part of God's plan, I'll be a very famous man!
There's a buzzing and ringing, a humming and throbbing,
a flashing and flickering, an itching and twitching
in my whole body and before my eyes and ears.
It's part of God's plan, I'll be a famous man!

Verdi - *Don Carlos* – Ella giammai m'amo!/Dormiro sol
She never loved me!
No, this heart is closed to me, she doesn't love me!
I still recall how sad she looked
when she saw my white hair
the day she arrived from France.
No, she does not love me,

Where am I? Those candles are about to go out!
Dawn whitens my balcony!
The day has begun! I see my days slowly draw out!
Sleep, oh God! Vanished from my languishing eyes!

I will sleep alone, wrapped up in my regal mantle
when my day has become evening,
I will sleep alone under the dark vault there, in the tomb in the Escurial.
If the royal crown could give me the power
to read into the hearts that only God may see!
If the Prince sleeps, the traitor is awake;
the King loses his crown and the husband his honour!

Program Notes
by Andrea Eng

Giuseppe Verdi (1813–1901)

Generally accepted as the greatest Italian musical dramatist, Giuseppe Verdi is from a very modest background. His mother was a spinner and his father was an innkeeper in the small town of Busseto in the Duchy of Parma. Verdi's father had ambitious plans for his son to find a higher station in life and provided significant support and encouragement for him. He began studies with the local *maestro di capella* with the help of a local patron, Verdi then moved to Milan in 1832 and began studies with Vincenzo Lavigna, the *maestro concertatore* at La Scala.

Verdi's first opera, *Oberto* (1839), was such a success that the director of La Scala contracted Verdi for three more operas. His second opera, *Un giorno si regno* (1840), was a complete failure; coincidentally, it was one of only two comic operas of his career (the other being *Falstaff* (1893)). Over the next sixty years of his career Verdi would compose no fewer than 30 operas and several other works, almost all of which are composed for orchestra and chorus. Verdi was a master of memorable lyrical melodies and he made a point of using these melodies in his choruses as well as his arias. The beautiful and easily singable choruses were taken out of the opera houses and sung in the streets of Milan by opera lovers.

Throughout his life Verdi was an Italian nationalist and as a youth he believed in the possibility of a united Italian political nation. He became very active in politics and was elected to the first Italian parliament in 1861, where he held a seat until 1865. Later in his life Verdi purchased large amounts of lands in the Italian countryside and worked as a gentleman farmer when he was not engaged in the staging of one of his operas. He died of a stroke in 1901.

Recitative: 'Studia il passo mio figlio'
Aria: 'Come dal ciel precipita' from *Macbeth* (1847)

This tragic opera is based on Shakespeare's play of the same name. The work is about the ambitious Scottish Lord Macbeth and his power hungry wife, Lady Macbeth, who helps her husband cover the murder that allows him to rise to the throne of Scotland. The ensuing crimes planned and committed by Lady Macbeth eventually drive her mad and this madness ultimately leads to their downfall.

'*Come dal ciel precipita*' finds Banquo, suspicious of the circumstances of Duncan's murder and in fear for his own life, hiding in a park near the castle with his son, Fleance. He cautions his son and laments his fears for the future before being struck down by Macbeth's waiting assassins as Fleance escapes.

Aria: '*Ella giammai m'amo*' from *Don Carlos* (1867)

King Phillip of Spain has married a beautiful young woman named Elizabeth, who is passionately in love with the King's son, Don Carlos, to whom she was originally betrothed. Despite Don Carlos's obligations to his father and homeland, and Elizabeth's vow to her husband, the two lovers are not able to maintain distance from each other. When the King is told of this infidelity he bemoans his fate with wallowing self–pity in '*Ella giammai m'amo*' ('She doesn't love me'), one of Verdi's most memorable baritone arias.

Jules Massenet (1842–1912)

Jules Massenet was a French composer born in Paris to a bourgeois family. Like most French composers, Massenet undertook studies at the Paris Conservatoire, first in piano and then in composition, where he won the *Prix de Rome* in 1863. His career as an opera composer began with the commission for a one–act opera for the Opèra Comique, an opportunity that was offered to many of the *Prix de Rome* winners. The success of *La grand' tante* (1867) would be the first stepping–stone of an illustrious career.

Massenet quickly became the leading French opera composer, and he was arguably one of the most sought after opera composers in all of Europe. His operas include *Werther* (1892), *Cendrillon* (1898), and *Manon* (1884). He also taught composition at the Conservatoire from 1878 through 1896. Massenet continued to actively compose throughout his life and wrote no fewer than five full-length operas in the last five years of his life.

Recitative: '*Les grands mots que voila*'
Aria: '*Épouse quelque brave fille*' from *Manon* (1884)

The opera *Manon* (1884) is based on the novel *L'Histoire du Chevalier des Grieux et de Manon Lescault* (1731), by Abbé Prévost, about a young bourgeois French girl named Manon Lescault who falls in to a turbulent relationship with a young Chevalier des Grieux that has ultimately tragic ends when Manon dies in jail after she is convicted of cheating at gambling.

Manon and Des Grieux meet by chance in Amiens where their courses of travel cross paths. They fall in love and run away to live together in Paris. Dismayed by his son's choice, Compte des Grieux has his son abducted and leads Manon to believe that her lover has abandoned her. The Compte then tells his son that Manon has left him. The separated lovers take reactive actions; Manon associates herself with other noblemen, while Des Grieux enters into a seminary in order to heal his broken heart. When Manon discovers that Des Grieux continues to love her despite his new station, she and Count des Grieux rush to him to implore him to not complete his religious vows. They arrive as the women of the congregation are leaving the church discussing the virtues of their newest Abbé. Compte des Grieux mocks his son and implores him in '*Épouse quelque brave fille*' to leave religious life and marry a young woman who is worthy of his station.

Ultimately Count des Grieux succeeds in getting his son to leave religious life, not because of his own words, but through the news of Manon's return

Felix Mendelssohn (1809–1847)

Felix Mendelssohn was the second child of a wealthy German family of bankers from Hamburg. The Mendelssohn family fled Napoleon's army in 1812 and settled in Berlin. Both Felix and his older sister, Fanny, demonstrated marked musical ability at the keyboard. Felix and Fanny studied piano, violin, and composition with some of the best private music teachers available.

By the age of 12, Mendelssohn had composed two short *singspiel* and several songs. He was encouraged by family and friends to seriously pursue music as a career, despite his parents' original misgivings about having a professional musician in the family.

Mendelssohn became Music Director of the Lower Rhine Music Festival in Düsseldorf in 1833. He moved to a similar position at Leipzig in 1835. Mendelssohn would later return to Düsseldorf in 1842 at the request of his friend Julian Rietz.

Mendelssohn was well known in musical circles, not only as a composer, but also a conductor. He was in great demand throughout the German–speaking world. He directed and conducted music festivals in Berlin, Cologne, Düsseldorf, Brunswick, and Leipzig, to name a few. Mendelssohn maintained a very busy and active musical career until Fanny's death in the spring of 1847. He never fully recovered from the loss of his sister, with whom he was very close, and he died of a stroke in the fall of the same year.

Overture for *A Midsummer Night's Dream*, Op. 21 (1826)

Mendelssohn wrote incidental music for several plays that were staged at Leipzig during his tenure as Music Director there. The most notable and famous was his music for Shakespeare's *A Midsummer Night's Dream* (1843), which was composed at the request of King Friedrich Wilhelm's desire to have the play be part of the celebrations for the his birthday. The music was a great success, and the overture was one Mendelssohn had written at the age of 17 when he had been inspired by German translations of the English play.

In sonata form, the overture begins with a brief introduction of four delicate chords that indicate the entrance into the fantastic fairy world and then the overture proper. The first theme, depicting the fairies' dances, is light and lively in the violins. A second more dramatic theme, with a graceful descending line, tells the story of the lovers. The third, and final theme, is more jovial and the "hee–haw" of the donkey's head on Bottom the Weaver is prominently heard. The fairy theme is treated in the development before all three themes return in the recapitulation. The four chords that marked the entrance into the fairy world at the opening indicate the departure as the piece closes.

Albert Lortzing (1801–1851)

Gustav Albert Lortzing was the only child in a very artistic German family. His parents were actors, and his mother was also accomplished enough at singing to get the occasional operatic role as well. The family travelled extensively throughout Europe during his childhood, and this meant that Lortzing's formal musical education was limited at best. However, he did learn much from his experiences and by his mid-teens he was also working as an actor and singer on the stage. According to his wife, he supplemented any training he received with formal study on his own. His first opera, *Ali, Pascha von Janina* (1826) was staged at Leipzig in 1828 and met with reasonable success. Lortzing settled in Leipzig in 1833 to work as a composer and actor in the vibrant artistic community there. He held a post as the conductor of the Theatre-an-der-Wien in 1847 and 1848, but he lost the position after the theatre dissolved in the wake of the Revolution of 1848. He was unable to find a long term post after that and Lortzing was left impoverished and forced to return to Leipzig to find what work with the smaller stage companies.

Lortzing's operas are well known in Germany, although they rarely performed in English speaking countries. Lortzing leans more to the comic rather than the dramatic in his plots. Due to his varied musical and theatrical background, he had a wealth of experience to draw on that allowed him to write for a widely varied audience, as well as write music that would suit almost any occasion. This wealth of knowledge of other composers' works was not always to his advantage, as Lortzing was known for borrowing not only plots and ideas but musical inspiration as well. He was greatly influenced by the music of Mozart and this influence, as well as liberal borrowing, can be heard in his music.

Aria: '*Fünftausend Thaler*' from *Der Wildschütz* (1842)

After several fairly unsuccessful operas, Lortzing was able to capture the success that he had enjoyed with his first three operas with *Der Wildschütz* ("The Poacher"). A comedy freely adapted from August von Kotzebue's *Der Rehbock*, the story is about a schoolteacher named Baculus who is betrothed to the handmaid Gretchen. The Count of Eberbach, who is well known to be a man with an amorous reputation, employs them both, and his marriage to the Countess does not stop his eyes from wandering to both Gretchen and the beautiful young widow, Baroness Freimann, who is in love with Baron Kronthal, the brother of the Countess. Full of references and obvious borrowing from Weber's *Der Freischütz* and Mozart's *Le Nozze di Figaro*, the intricate story line completely suspends belief as it weaves through spurned lovers, disguises, mistaken identities, trickery, and general hijinx. Ultimately all ends well with Baculus reunited with Gretchen, the Count with his wife, and Baron Kronthal with Baroness Freimann. Each woman's honour is redeemed, each man is forgiven for his indiscretions, and everyone lives happily ever after.

'*Fünftausend Thaler*' comes in the middle of the opera and at the height of confusion when the Count offers Baculus 5000 thaler (approximately $100,000 in today's money) to give up his bride, who is actually the Baroness in disguise. Baculus is left alone to meditate on the offer before the Count returns for an answer. He uses this entertaining *buffo* aria to weigh out his options.

Gustav Holst (1874–1934)

Gustav Holst was born and raised in the countryside of western England. He moved to London in 1893 to study at the Royal College of Music, where he undertook study in composition and trombone performance. He also gained interest in Eastern philosophy and culture and even studied Sanskrit at University College London. In 1905 he found himself in precarious financial position and was forced to seek employment as a schoolteacher at St Paul's Girls' School and Morley College in order to provide for his family. Although he continued to compose and create music, his compositional process was limited by his obligations to his teaching and thus was thus constrained to his free time on weekends, evenings, and holidays. He also established music festivals in the Essex countryside as well as in Thaxted (where he had a country home) and in Cheltenham.

Holst was a visiting lecturer in composition at Harvard in 1932, but was forced to return home to England before the end of the school term due to poor health. For the last 18 months of his life he was almost completely housebound by his illness, but he still found the time and energy to compose a little. He died in 1934.

Holst's music is deeply rooted in the neo-classicism of early twentieth century. Although he was greatly influenced by chromaticism and the unconventional rhythms and metres found in eastern music and early English madrigals, he did not break with tonality. His style is characterized by his use of ostinato and fourth and fifth relationships that create a sense of modality. Holst was quite prolific and wrote numerous works for orchestra, choir, chamber works, songs, and stage music that includes more than 11 operas. Despite this output, much of it is overshadowed by what many call his masterpiece, *The Planets*.

***The Planets* (1918)**

Due to Holst's compositional practices of not sketching (or not keeping the sketches if he did) and his busy teaching schedule that only afforded time to compose on weekends and during school holidays, very little is known about the four year compositional

process (between 1914 when he began work on the first movement and the premiere of the suite in 1918) that created this massive work for orchestra. Holst told friends that he was inspired by Schoenberg's *Five Pieces for Orchestra* (1909) to write his own multi–movement work for large orchestra. As he was also gaining a fair amount of interest in astrology and mythology at the time, this interest can be assumed to be further inspiration.

Originally titled *Seven Pieces for Large Orchestra*, the planetary titles of the movements known today were penciled in around the headings of each movement after the entire work was completed. These titles were only meant to be suggestions as opposed to full-fledged thematic ideas; however, there is no mistaking the characterization to be found in each movement through references to a combination of astrology and Roman mythology.

Theories abound regarding Holst's reasoning for opening with the large and aggressive 'Mars, Bringer of War' since Mars is neither the first planet nor the largest. This may have been because of the mindset of Europe at the time that Holst was writing *The Planets* was of political uncertainty in the midst of WWI. A rhythmic ostinato marches relentlessly through the movement, found predominantly in the percussion and lower strings and brass, and it is accompanied by a slow and ominous melodic line declaimed in the low brass. In a loose ABA form with a somewhat more lyrical B section that is easily overshadowed by the aggression of the A sections.

In complete contrast, 'Venus, the Bringer of Peace' begins calm and serene. Unlike Mars, where there is a distinct attribution of war in mythology and astrology, Venus is rarely if ever defined as peaceful, but as loving. But perhaps Holst's intentions were to make the connection between love and peace, or perhaps he was looking for a more distinct opposite to the conflict found in 'Mars'. The musical lines move in contrast, as the French Horn introduces a delicate rising line; the woodwinds find a similar line in contrary motion. These opposing forces work throughout the movement. Every motion has its counterpart along with delicate harp glissandi and heartbeat–like oscillation muted just below the surface, there is an overall sense of calm stasis and floating.

The serenity is left behind as bright and quick movement introduces 'Mercury, the Winged Messenger'. In this brief movement Holst quickly departs from conventional tonality in this scherzo, which dances through a modal melody juxtaposed by its own echo shifted up by a tritone. The melody travels effortlessly from low registers to high demonstrating Holst's talent in writing for the colours of the orchestra as the melody dovetails from one instrument to the next in a seamless journey.

The childlike simplicity of 'Mercury' is countered by the grandeur of 'Jupiter, the Bringer of Jollity'. Three distinct themes are treated in sonata form that creates a grand centre-piece for the suite.

'Saturn, the Bringer of Old Age' is in no way referring to anything of the negative of agedness or the passing of time, as one may infer from the title. But in this case it is assumed that Holst is referring to a much more positive view and acceptence of a certain timelessness. The slow tempo and long sustained notes suggest the slower pace of those who have accepted the passing of time. The longest movement in time, but the shortest in the number of measures; in 'Saturn,' time seems to stand still and serene.

The stillness of time is broken by the last two movements, 'Uranus, the Magician' opens with striking dissonant chords that lead into a lively dance full of modal melodies and rhythms that are reminiscent of eastern folk influences, and 'Neptune, the Mystic' begins quiet and mysterious. Light sweeping motions in the glockenspiel and celesta lend an air of quiet magic. Muted brass introduce a quiet melody that is picked up by a choir of high voices. The work ends quiet and spacious, a direct contrast to the ruckus beginning.

Brian McIntosh, Bass-Baritone

Canadian Brian McIntosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Alidoro in **La Cenerentola** with Calgary Opera. His 2005-2006 season included **Capriccio** and **Madama Butterfly** with New York City Opera, Commendatore in **Don Giovanni** with Vancouver Opera and Pistola in **Falstaff** with Opera Lyra Ottawa. In the 2004-2005 season McIntosh performed in **La Rondine** and **Pearl Fishers** with New York City Opera, and **Glagolitic Mass** with Singapore Symphony. The 2003-2004 season included Kaspar in **Der Freischütz** with Schlossfestspiele Zwingenberg in Germany, Bartolo in **Barber of Seville** with Vancouver Opera and Bonze in **Madama Butterfly** with Edmonton Opera. Mr. McIntosh has performed with New York City Opera in **Madama Butterfly**, **Don Giovanni, Rigoletto, La Boheme**, **Carmen** and **La Traviata,** and with Arizona Opera, Pittsburgh Opera, Grand Rapids Opera, and the Seattle Symphony. He also performed the title role in **The Mikado,** Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Banquo in **MacBeth** with Opera Montreal, and Dr. Grenvil in **La Traviata** with Edmonton Opera. Brian McIntosh is Professor of Voice and Opera at the University of Alberta and also teaches voice at the Centre for Opera in Sulmona, Italy (COSI).

The University of Alberta Madrigal Singers

The Madrigal Singers, founded in 1978 by Larry Cook and conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. They have recorded four CDs, two of which (*Balulalow, The Passing of the Year*) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Alberta Baroque Ensemble (with whom they perform again this December) and the Edmonton Symphony. The CBC has also recorded them frequently for national and regional broadcast. This past May the Madrigal Singers were awarded the International Jury Prize at the Cork International Choral Competition in Ireland. During Professor Ratzlaff's leave this year, the Madrigal Singers are being directed by Marvin Dueck, for many years associate conductor of the University of Lethbridge Singers and currently a doctoral student in the graduate conducting program.

Megan Chartrand
Rebecca Claborn
Maria Conkey
Lana Cuthbertson
Susan Farrell
Allison Glubish
Sarah Howe
Melanie Marlin
Annette Martens
Meghan Margo Rayment
Mary-Ellen Rayner
Eve Richardson
Sarah Toane
Elaine Vooys-Myhre
Abra Louise Whitney

Tanya Prochazka

Born in Melbourne Australia, Tanya Prochazka studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works.

The University Symphony Orchestra

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra (USO), conducted by Professor Tanya Prochazka, represents the whole University. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives three concerts in the University's Convocation Hall each year, concerts in the Winspear Centre, Edmonton and performs opera with the Music Department's Opera Workshop. It also performs regularly for the Cantando Festival.

The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

University Symphony Orchestra, 2008-2009
Tanya Prochazka, Conductor

Violin
Amanda Alstad
Kim Bertsch
Jessica Boyd
Alexandra Campbell
Deborah Chang**
Benjamin Cheung
Janet Chung
Leigh Dyrda
Simon Fung
Quinn Grundy
Wonji Ha
Miriam Herbold
Cynthia Johnston
Amy Kao**
Marie Krejcar
Matthew Lee
Krystal Mah
Marie-Alice Mandich
Justin McKibbin
Heather Mickalyk
Emilie-Anne Neeland
Andrea Ortlieb
Krista Quapp
Lauren Ridge
Diana Sapozhnikov*
Grant Sigurdson
Lauren Tyrrell
Vickie Wang
Charles Wong

Viola
Kenneth Heise*
Julia Hui
Robin Leicht
Michele Moroz
Darrell Soetaert
Jon Styles

Cello
Kathleen de Caen*
Julia Dolman
John Fedor
Amy McClary
Erin McKay
Julian Savaryn*
Remko van den Hurk
Bryan Wong

Double Bass
Blake Chartrand
Monica Jenkins
Marina Mohd Zaini
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie*
Louis Rowe

Flute
Adam Ferland
Jessica McMillan*
Rebecca Reese
Mary Grace Johnstone

Oboe
Graeme Armstrong
Christa Eriksson
Beth Levia
Matt Jaffray*

Clarinet
Christopher Mann
Morgan Richardson
Nita Sankar*
Kim Shire

Bassoon
Matt Nickel*
Allison Querengesser
Jasmine Roebuck

Contra Bassoon
Matthew Howatt
Diane Persson (Faculty)

Horn
Margaret Fisher
Ryan Hemphill
Ross McLean
Olwyn Supeene
Jackie Szaszkiewicz
Stephanie Wichuk*
Michael Clark, alternative

Trumpet
Katie Janhsen*
Taina Lorenz Turner
Sara Mills*
Brian Moyer*

Trombone
Brett Feland (bass)
Craig Goueffic*
Justin Kautz*
Catherine Woodruff

Euphonium
Amy Beinert*

Tuba
Samantha Sobota*

Timpani
Tina Chia*
Rebecca Ho*

Percussion
Alyssa Baker
Roy Coulthard
Reg Kachanowski

Harps
Victoria Burgess
Sherelle Carey*

Organ
Janet Chung

Celeste
Denis Arseneau

Electric Keyboards
Maria Fuller
Yu-Ting Lin

**denotes concertmaster
*denotes section leader

U of A 2008

Acknowledgement
We gratefully acknowledge The Centenary for their generous support.

WWW.MUSIC.UALBERTA.CA

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0809-EXR-CRS-7779